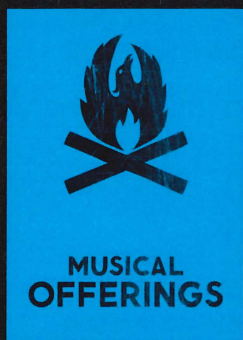

ESPRIT ORCHESTRA

2010-2011
CONCERT SEASON

ALEX PAUK
MUSIC DIRECTOR
& CONDUCTOR

FARSHID SAMANDARI ZOSHA DI CASTRI
MATTHEW RICKETTS ANTHONY TAN

JOHN REA ASHKAN BEHZADI
JIMMIE LEBLANC ERIK ROSS
CHRIS PAUL HARMAN DAVID OGBORN



NEW WAVE COMPOSERS FESTIVAL

MAY 12 - 30, 2011

ELISHA DENBURG SOFIA GUBAIDULINA
DENIS GOUGEON ALEX PAUK

Welcome to the 9th Annual New Wave Composers Festival and the fourth concert in our 28th Season.

As Esprit's 9th Annual New Wave Composers Festival engages audiences at the Drake Hotel Lounge and Underground, and the Fleck Dance Theatre with Canada's new wave of emerging composers, we are also thrilled to present the magnificent work of Russian composer Sofia Gubaidulina with an 88 member orchestra at

New Wave Composers Festival MUSICAL OFFERINGS

Koerner Hall. Along with Denis Gougeon's *Phénix*, Chris Paul Harman's world premiere *Coyote Soul* and one of my works, *Portals of Intent*, we are pleased to share our stage with the Canadian Music Centre's Emerging Toronto Composer winner Nick Storrington.

I hope that you experience great pleasure from the many beautiful musical elements presented throughout the festival.

A handwritten signature in dark ink, reading "Alex Pauk". The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

Alex Pauk, Founding Music Director and Conductor



The Canadian League of Composers celebrates its 60th and looks to the future

The Canadian League of Composers (CLC) celebrates its 60th anniversary in 2011. Founded in 1951 by a group of 8 composers, the organization has grown to include nearly 350 members from all regions of Canada. In recent years, the CLC has undergone an extraordinary renewal, forging new partnerships, offering new opportunities to our members, and expanding our activities. This year, we're launching a new logo, a new website, and a monthly newsletter. We honour 60 years of achievement by Canadian composers, and look forward to the next 60!

Our celebrations take place from May 13 to 15 in Toronto, beginning with a free concert at 8pm on Friday May 13th, as part of the Esprit Orchestra's New Wave Festival, and featuring the music of two prize winners. John Rea's *Accident – Tombeau de Grisey* (2004) was awarded top prize in the CLC's 60th Anniversary Composition Competition. Farshid Samandari's *coming home* won the Student Composition Prize, co-hosted with the Canadian University Music Society (CUMS). Both works will be performed at the Paul Fleck Theatre, Harbourfront Centre.

The CLC will host a reception following the concert to honour the composers, and also to present the 2011 Friends of Canadian Music Awards, including a special one-time prize for lifetime academic achievement in Canadian composition.

Keeping our focus on the future, the CLC will host a discussion panel from 330pm to 545pm on Saturday May 14th to discuss current and future directions for Canadian composers.

Finally, the CLC will host its Annual General Meeting on Sunday May 15th from 12 noon to 230pm at Chalmers House, 20 St. Joseph Street. All members are welcome.

About the Composers

Elisha Denburg is working towards his doctorate in composition at the University of Toronto, studying with Gary Kulesha and Norbert Palej. He is a graduate of the M.Mus. Composition programme at the U of T, where he studied with Alexander Rapoport. He also holds a BFA Honours in Music from York University. Elisha is a member of the Toy Piano Composers, a Toronto-based collective for new music that features his works in its diverse and seasonal concert series, and the Toronto Choral Artists, a new chamber choir dedicated to the performance of modern repertoire, including the premiere of his five-part Hebrew choral suite "Mishb'rei Yam (Breakers of the Sea)". Much of Elisha's music focuses on the incorporation of Jewish liturgical and folk melodies into the Western classical tradition.



John Milton Cage Jr. (September 5, 1912 – August 12, 1992) was an American composer, philosopher, poet, music theorist, artist, printmaker,^[1] and amateur mycologist and mushroom collector. A pioneer of chance music, electronic music and non-standard use of musical instruments, Cage was one of the leading figures of the post-war avant-garde. Critics have lauded him as one of the most influential American composers of the 20th century. He was also instrumental in the development of modern dance, mostly through his association with choreographer Merce Cunningham, who was also Cage's romantic partner for most of their lives.



Jimmie LeBlanc (born 1977) is a Canadian composer and guitarist. His music has been performed throughout his native country by such ensembles as the Ensemble Contrechamps, Hwaum Chamber Ensemble, Kore Ensemble, Les Enfants Terribles, Nouvel Ensemble Moderne, Pentaèdre, Quatuor Bozzini, and the Trio Fibonacci. In 2007 he was a finalist in the 4th Seoul International Competition for Composers and in 2008 he received the Lutoslawski Award. In 2009 he was awarded the Jules

Erik Ross composes for all musical media and he has written for productions that include electronics, theatre, film and dance. He has written works for artists and ensembles such as the Esprit Orchestra, the Memphis Symphony, the Vancouver Symphony, Tapestry New Opera, the Hannaford Street Silver Band, the Evergreen Club Contemporary Gamelan, the Gryphon Trio, the Aldeburgh Connection, Arpatambora, the Caliban quartet, Toca Loca, the Lee-Villanueva Duo, oboist Joseph Salvalaggio, steelpanist Liam Teague, accordionist Joseph Petric, hornist Gabriel Radford, oboist Sarah Jeffrey, saxophonist Wallace Halladay, percussionists Fernando Rocha and Ryan Scott, soprano Carla Huhtanen and counter-tenor Scott Belluz.



Ashkan Behzadi was born in 1983 in Tehran, Iran. He started piano when he was seven years old. At the age of sixteen, by self-motivation, he started composing his first piano pieces. While studying Architecture in 2001 in Tehran University, he also pursued his main passion, composition. Finishing his undergraduate degree in Architecture coincided with moving to Montreal to continue his studying in composition at Schulich School of Music, McGill University, which he is currently finishing his undergraduate studies as honor in composition and major in music theory. At McGill, he studied composition and orchestration with Chris Paul Harman and currently he is taking his composition lessons with Brian Cherney.

Akira Nishimura 西村 朗 born September 8, 1953 in Osaka, Japan is a Japanese composer. Nishimura studied composition and musical theory on a graduate course at Tokyo National University of Fine Arts and Music. He also studied Asiatic traditional music, religion, aesthetics, cosmology and the heterophonic concepts, all of which had a lasting influence on his music. He won several national and international awards including the 36th Suntory Music Award (2004) and has been commissioned by many overseas music festivals. Nishimura is at present a Professor at the Tokyo College of Music, and a member of the Board of Directors for the Japan Federation of Composers.



At the age of eighteen, **Claude Vivier** enrolled the following year at the Conservatoire de musique du Québec à Montréal, where his main teacher was the composer Gilles Tremblay. His earliest works date from this period. Vivier's opera *Kopernikus*, to his own libretto, was premiered on 8 May 1980, at the Monument-National in Montreal. By that time he had begun to compose in a somewhat different manner, influenced by the techniques of French spectral music, and was notably influenced by Gérard Grisey and Tristan Murail. The first of the works in this new manner, *Lonely Child* (1980) for soprano and orchestra, has become his best-known work. This and other late scores of Vivier, including *Prologue pour un Marco Polo* and *Wo bist du Licht!* were intended for inclusion in an unfinished "opéra fleuve" entitled *Rêves d'un Marco Polo*. In June 1982, with the help of a Canada Council grant, Vivier left Montreal for Paris, where he began work on an opera based on the death of Tchaikovsky. In March the following year he was stabbed to death by a young Parisian man who may have been a prospective lover. His last work was the unfinished *Glaubst du an die Unsterblichkeit der Seele*, which contains a disturbing premonition of his death.

CHERCHER NOISE

Esprit - Wild & Wired at the Drake Hotel Lounge & Underground
THURSDAY MAY 12, 2011

Alex Pauk, Music Director & Conductor

Wallace Halladay - Saxophones (with electronics)

Stephen Clarke— piano and prepared piano

Esprit Percussion Section — (with voices sometimes amplified)

Mark Duggan, Daniel Morphy, Adam Campbell, David Schotzko,
Ed Reifel, Tim Francom

Cybernetic Orchestra from McMaster University (laptop plus ensemble) David Ogborn, Director

8 pm In The Lounge

Akira Nishimura *Kecak* (1979)

Erik Ross *Mr. Bumble Meets His Maker** (2010)

*World Premiere Wallace Halladay—Saxes

Akira Nishimura *Kecak* (1979)

9 pm In The Underground

David Ogborn *Seventy* (2011)

Cybernetic Orchestra, Michael Shultz, marimba

John Cage *Amores* (1943)

Stephen Clarke, piano

Erik Ross *Mr. Bumble Meets His Maker* (2010)

Wallace Halladay—Saxes

Ashkan Behzadi (2009)

percussion quartet



David Ogborn *Programme réduit* (2011)

Cybernetic Orchestra

Elisha Denburg *Sleepwalking* (2011)

percussion quartet

Claude Vivier *Shiraz* (1977)

Stephen Clarke, piano

Jimmie LeBlanc *Chercher Noise* (2009)

For baritone saxophone and electronics

David Ogborn *Cybernetic Orchestra* (2011)

Improvisation with Nintendo Wiinote games controllers and other devices

Media Sponsor



Kecak

Akira Nishimura (1979)

Esprit Percussion Section

Kecak is the Balinese famous dance drama (monkey chant). This piece is based on four types of rhythm patterns extracted by analyzing the rhythm of the kecak. The four rhythm patterns make up a hocket of rhythm that flows over throughout the piece like a belt of rhythmic movement. The four players in charge of the rhythm patterns perform with the utterance of "tjak,tjak,tjak..." and from behind, the timpani and the tubular bell develop a dramatic dialogue in the mode similar to one of Indian Raga." – Akira Nishimu

Cybernetic Orchestra

David Ogborn (2011)

Stationed around the Underground, this McMaster University ensemble combines performance, laptops and loudspeakers in innovative and surprising ways - in touch - literally, with the state of the art in electronic music and humanities research. Compositions by orchestra director David Ogborn showcase the orchestra's virtuosity with live coding (programming on the fly) - **Seventy** (featuring Michael Schutz on marimba) and **Programme réduit**. A third piece highlights the improvisational focus of the orchestra, who will dance and gesture with Nintendo Wiimote game controllers and other

Shiraz

Claude Vivier (1977)

Stephen Clarke, piano

"Shiraz, a city in Iran – a pearl of a city, a roughly cut diamond – inspired me to write a piano piece which is itself cut by an idea: the movement of the hands on the piano keyboard. The work is dedicated to the marvelous pianist Louis-Philippe Pelletier, and indirectly to two blind singers I followed for many hours in the marketplace of Shiraz." – Claude Vivier"



for percussion quartet

Ashkan Behzadi (2009)



is a

mystery..

...delicate and fragile..

...So fragile you could see its cracking..

...or you may be afraid it'll crack..

...or maybe you're afraid you'll crack..



has no meaning..

..maybe once, it had a meaning...

..for him. putting in the last piece of the tile..

... on the azure wall of the forgotten mosque..

..but, now ...



is a mystery..

Mr. Bumble Meets His Maker*

World Premiere, Wallace Halladay, Saxes

Erik Ross (2010)

*commissioned by Wallace Halladay with assistance of the Toronto Arts Council

The composer comments "Of all the pieces I have written, this would be the one that should be premiered in a bar!"

The pessimist in me was thinking one day about what really would have happened to Oliver. What if there was no such thing as a Dickensian coincidence and he didn't meet anybody kind in London? What would have happened if he grew up today and eventually got his hands on a gun and/or rocket launcher and made an alliance with the devil. To me, this is a dark "fun" piece about the imaginary doom of the cocky and oblivious Mr. Bumble, or indeed many others in Dickens' *Oliver Twist*. Bumble's struts around town are mixed in Oliver's pleading, which is in the slower sections of the piece." – Erik Ross

Sleepwalking

percussion quartet

Elisha Denburg (2011)

"*Sleepwalking* is about the moment of transition between dreaming and waking. This uncertain state of mind may linger longer than we expect, and in it we are often forced to sift fact from fiction, reality from fantasy. We may walk as though we are awake, but our mind behaves as though we are asleep." - Elisha Denburg

Amores

John Cage (1943)

- I. Solo for Prepared Piano
- II. Trio (9 tom-toms, pod rattle)
- III. Trio (7 woodblocks, not Chinese)
- IV. Solo for Prepared Piano

Stephen Clarke, prepared piano

Prepared piano: 9 screws, 8 bolts, 2 nuts, and 3 strips of rubber placed between piano strings produce dramatic changes in the acoustic characteristics of the strings affected.

Cage counted the piano among the percussion instruments, at least when it had been "prepared". By this means he managed to produce different and unexpected percussive effects reminiscent of gamelan orchestras on Bali. His scales and structures were also inspired by non-European cultures and his *Weltanschauung* was strongly influenced by Zen-Buddhism. The title *Amores* associates to a love-motif in ancient Indian philosophy.

Chercher Noise

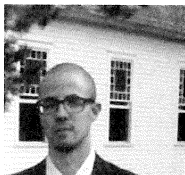
Jimmie LeBlanc (2009)

for baritone saxophone and electronics

Wallace Halladay—saxophones

"As we may tend to put a bigger focus on musical representation, I'm rather searching for a compositional approach that emphasizes the physical, emotional and energetic aspects of the performer playing on stage. *Chercher Noise* develops, on one hand, the fragility of the most suspended breath (very soft harmonics), and on the other hand, the generosity of the wider open breath (tremolandi ff). The electronic part creates an environment and an enhancement of those ideas: it creates a distorted resonating space in the first part, and a sonic matter that the soloist has to fight with in the second part." – Jimmie LeBlanc

About the Composers



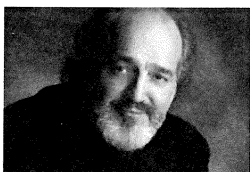
Matthew Ricketts (b. 1986) is a Canadian composer. He attended McGill University's Schulich School of Music, obtaining honours degrees in composition and theory and studying with Brian Cherney, John Rea and Chris Paul Harman. He has written for The Chiara String Quartet, Concerto Della Donna and the McGill Contemporary Music Ensemble. Matthew also has an avid interest in the links between poetry and music and has collaborated with poets Klara DuPlessis and Lauren J. Rogener in writing and setting original texts. Matthew currently resides in New York City and is studying composition at Columbia University with Tristan Murail.

Zosha Di Castri, a Canadian composer and pianist living in New York, is currently pursuing doctoral studies in composition at Columbia University. After completing a B.Mus. in composition and piano performance at McGill University, Zosha moved to Paris to pursue further musical studies. She was recently named a laureate of the 3rd International Composer's Competition for the Hamburger Klangwerkstage Festival, had a new piece performed at Acanthes in Metz by members of the Orchestre national de Lorraine, and was commissioned to write a new work for The Banff Centre. Zosha is interested in creating and performing interdisciplinary works, and composes both instrumental, mixed, and purely electronic music.



Farshid Samandari's music reflects his interest in contemporary classical vocabulary, spectral analysis, and extended techniques. In addition his profound faith in Unity in Diversity, has stirred him toward integration and synthesis of different ethnic musics and vocabulary in his music. This vision has directed him to collaborate with a various choirs and ensembles all over the world, including Tehran National Symphony Orchestra, Vancouver Symphony Orchestra, UBC String Orchestra, Vancouver Intercultural Orchestra.

Anthony Tan's music has been performed by the Contemporary Chamber Players (New York), Ensemble Cairn (FR), L'Orchestre de la Francophonie Canadienne (CA), Ensemble Moderne Academie (GER), Le Nouvel Ensemble Moderne (QC), the New Orford String Quartet (CA), Toca Loca (CA), and the Rubbing Stone Ensemble (CA). Tan has received awards from the International Competition of the Hamburg Klangwerkstage, and the Gold medal in piano performance from the Royal Conservatory of Music Also involved with music for contemporary dance, Tan has written for the Merce Cunningham School (NY) Tangente (MTL), and Ephemeral Industry and most recently for the Bravo!FACT dance movies commissions .



John Rea (born 1944) is a Montréal based composer who notably won the Jules Léger Prize for New Chamber Music in both 1981 and 1992. John Rea's approach to the art of composition is characterized by the non-doctrinarian alternation between poetics related to the projection of an acoustic geometry and another associated with the enhancement of narrative frames or of a certain theatricality. Dialectic by nature – and by will – Rea's approach tends to favor the notion of "discourse" and that of "the observer"; he claims to communicate and educate (occasionally didactically – he is a professor at McGill University in Montreal).

Esprit Orchestra Chamber Ensemble

Alex Pauk, Music Director and Conductor

Flute/ Piccolo

Christine Little-Ardagh

Oboe

Clare Scholtz

Clarinets

Max Christie

Richard Thomson

Bassoon

Jerry Robinson

Horn

Neil Spaulding

Trumpet

Robert Venables

Trombone

Robert Ferguson

Piano

Benjamin Smith

Harp

Lori Gemmell

Percussion

Ryan Scott

Trevor Tureski

Timothy Francom

Violins

Stephen Sitarski

Hiroko Kagawa

Viola

Douglas Perry

Cello

Marianne Pack

Bass

Hans Pruess

Rising Stars Concert

In conjunction with the Canadian League of Composers

Esprit Orchestra Ensemble

Alex Pauk, Music Director and Conductor

The Fleck Dance Theatre

3rd Floor Queen's Quay Terminal

Harbourfront Centre

Friday May 13, 2011

8 pm Concert

Programme

Matthew Ricketts *In What Language?* (2009)

Zosha Di Castri *Cortège* (2010)

Farshid Samandari * *coming home* (2010, revised in 2011)

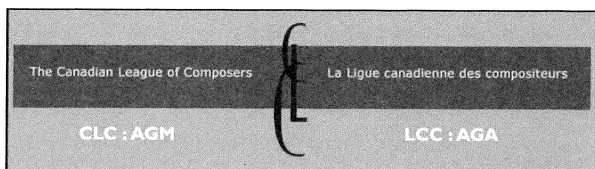
* Winner of the Canadian League of Composers / Canadian University
Music Society Composers Competition

Intermission

Anthony Tan *Quixotic...* (2009, revised 2010)

John Rea** *Accident (Tombeau de Grisey)* (2004)

** Winner of the Canadian League of Composers Members
Composition Competition



*The Canadian League of Composers
cordially invites you to a reception with the composers
in the lobby
following this evening's concert.*

In What Language?

2009

Matthew Ricketts, Composer

Finished in early 2009 and first performed by the McGill Contemporary Music Ensemble, *In What Language?* is my first piece written for an ensemble of this size. Faced with the task of structuring a piece larger and longer than I had previously written, I turned to literary and mythological sources, eventually developing a dramatic trajectory based on the Tower of Babel story. I was attracted to what rich musical connotations I imagined in using this story-as-structural metaphor: the dramatic building of a giant tower to the heavens, the speaking of a single universal language, the sudden dismantling of the tower by an angry God offended by man's ambition, then the "scattering of the tongues" which prevented such a large-scale collaboration from happening again (and not so incidentally explains the diversity of languages spoken on earth today).

In What Language? thus re-imagines the Tower of Babel story, told freely in musical terms. A single central pitch sparks an unfolding of harmony across the entire ensemble, a unified growth symbolizing the birth and development of language from a primal utterance. Once the language is established, the second section culminates in a series of upward sweeps reaching towards the stratosphere: the building of the tower to heaven. This having failed, the next section sees the ensemble split into 3 distinct layers, separated in terms of instrumentation, melody and character - in essence, their "tongues scattered", rendering them unable to communicate together. Conflict ensues as their language barriers lead to a break-down of understanding. At the height of this disunity, a solo cello groups the three sections. . . wisps of the tower motif return and the ensemble seems to remember its forgotten common language. In the final section, the tower is attempted to be rebuilt, this time with a heightened sense of energy and purpose. The piece ends on high with a piccolo solo disappearing into the clouds. Is this heaven?

Cortège

2010

Zosha Di Castri

Cortège was inspired by the idea of a strange procession, a relentless succession of people and sounds. Composed in a block-like manner, contrasting textures are juxtaposed in a rich sonic patchwork. This idea stemmed from the following lines of Cavafy's *The God Abandons Antony* (referencing Plutarch's story of when Marcus Anthonius was besieged in Alexandria by Octavian) and Leonard Cohen's adaptation of this poem in the song *Alexandra Leaving*:

*"listen—your final delection—to the voices,
To the exquisite music of that strange procession,
And say goodbye to her, to the Alexandria you are losing."
- C.P. Cavafy's The God Abandons Antony*

*It's not a trick, your senses are deceiving,
A fitful dream, the morning will exhaust -
Say goodbye to Alexandra leaving.
Then say goodbye to Alexandra lost.
- Leonard Cohen's Alexandra Leaving*

The piece begins with a heavy chord which comes back repeatedly throughout the work as a pivot-point between other material. Like the perspective of someone observing a parade from a window above, there is a melancholy awareness of the fleeting nature of the passing revelry. It is the music of impending loss, the night before the city falls into enemy hands or the evening before a lovers leaves for good.

coming home

2010, revised 2011

Farshid Samandari, Composer

Coming home is based on the dramatic saga of the reed-flute as told by Rami in the prologue of his *Masnavi-i-Ma'navi*"

Hearken to the reed-flute, how it complains.
Lamenting its banishment from its home;'
Ever since they tore me from my osier bed,
My plaintive notes have moved men and women to tears.
I burst my breast, striving to give vent to sighs,
And to express the pangs of my yearning for my home.
He who abides far away from his home
Is ever longing for the day he shall return...

Piece depicts four episodes: the nostalgic memory of eternal past, unwilling exodus, arduous homecoming, and ultimate arrival. Musical material explores various Asian scales and modes along some novel fabricated systems.

Quixoticism...

2009, revised 2010

Anthony Tan, Composer

As opposed to exoticism...

Impetuous in form...

Impulsive in development...

Accident (Tombeau de Grisey)

2004

John Rea, Composer

In antiquity, an accident (accidentia) enjoyed an altogether different meaning that it does today since the concept depended upon substance (substantia), a metaphysical notion which in turn was a manifestation of essence (essentia). And Aristotelian thinkers would come to identify nice accidents: quantity, action, quality, time (when), place (where), relation, disposition (arrangement of parts, passion and raiment. Although this lexical scheme was intended to account for animate things, it also elucidates I believe the nature of music at its most perfect embodiment - as matter is to form, substance (material) is to accident.

Disposed along three actions, Happé (Struck) Effondré (Founder) and Defiguré (disfiguration), my work was written for the Ensemble Court-circuit (France), thanks to a combined commission from Radio-Canada and Radio France. The last action, Defiguré, points to the untimely death of Gerard Grisey (1946-1998) caused by a cerebral accident (aneurism). Allusions to the funeral music from act three of *Tristan* as well as to Grisey's seminal composition, *Partiels*, are brought together in this final homage. The work was given its premiere on 2 February 2005, in Paris, for the 2005 editions of the Presences festival in Paris and Montreal / New Music MNM. *Accident (Tombeau de Grisey)* (2004) - John Rea

ESPRIT ORCHESTRA

Alex Pauk, Music Director & Conductor

Marie Bérard, Violin Soloist

Flute

Douglas Stewart
Christine Little Ardagh—piccolo

Maria Pelletier—alto and piccolo

Oboe

Elizabeth Raum
Karen Rotenberg—English Horn
Hazel Nevin Newton

Clarinet

Max Christie
Richard Thomson
Gregory James —E flat Clarinet

Bassoon

Jerry Robinson
William Cannaway
Stephen Mosher—contrabassoon

Horn

Bardhyl Gjevori
Vincent Barbee
Gary Pattison
Linda Bronicheski
Joan Watson
Olivia Brayley

Trumpet

Robert Venables
Anita McAlister
Mike Fedyshyn

Trombone

Robert Ferguson
David Archer
Herbert Poole

Tuba

Scott Irvine

Piano

Stephen Clarke
Lydia Wong

Harp

Sanya Eng
Lori Gemmell

Percussion

Ryan Scott
Trevor Tureski
Daniel Morphy
Adam Campbell
Ed Reifel
Timothy Francom

Violin 1

Stephen Sitarksi - Concertmaster
Parmela Attariwala
Sandra Baron
Elizabeth Johnson
Sonia Vizante-Bucsa
Renee London
Xiao Grabke
Pamela Hinman
Anne Armstrong
Jayne Maddison
Dominique Laplante
James Aylesworth
Lynn Kuo
Ayako Miyagawa
Kenin McKay
Tanya Charles

Violin 2

Bethany Bergman
Hiroko Kagawa
Michael Sproule
Louise Pauls
Alexa Wilks
Joanna Zabrowama
Jeewon Kim
Janet Home
Rebekah Wolkstein
Kate Unrau
Elizabeth Andrews
Sarah Ann Nematallah
Takayo Noguchi
Shih-Han Sun

Viola

Douglas Perry
Rhyll Peel
Kathy Rapoport
Nicholas Papadakis
Gregory Campbell
Capella Sherwood
Theresa Rudolph-Coczo
Karen Moffat
Bridget La Marche
Carol Gimbel
Mary McGeer

Violoncello

Paul Widner
Marianne Pack
Olga Laktionova
Peter Cosbey
Elaine Thompson
Garett Knecht
Jill Vitols
Mary-Katherine Finch
Mary Stein
Orly Bitov

Bass

Tom Hazlitt
Robert Speer
Peter Pavlovsky
Brian Baty
Natalie Kemerer
Sherri Preuss
Troy Milleker
Nick Bobas



MUSICAL OFFERINGS

KOERNER HALL

SUNDAY MAY 15

7:15 pm Pre-concert Talk
with Composer Alexina Louie,
Chris Paul Harman, Denis
Gougeon and Alex Pauk

8 pm Concert

PROGRAMME

Alex Pauk	<i>Portals of Intent</i>	(1994)
Sofia Gubaidulina	<i>Offertorium</i> for violin and orchestra	(1966)
	Marie Bérard, Violin	

INTERMISSION

Join us in the lobby for our 2011-12 Season Launch
Announcement and for our Patron Appreciation
reception (25 minute intermission)

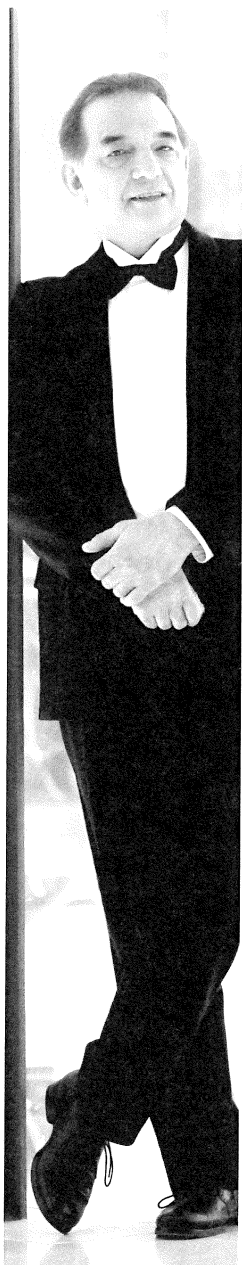
Canadian Music Centre Emerging Toronto Composer Award
Presentations-

Elisabeth Bihl, Executive Director, Canadian Music Centre
Nick Storrington - Winner
Adam Sherkin— Honourable Mention

Nick Storrington	<i>"remember how we used to...?"</i>	(2004)
Denis Gougeon	<i>Phénix</i>	(1988)
Chris Paul Harman	<i>Coyote Soul</i> (World Premiere)	(2011)
Burt Bacharach	<i>Close to You</i> (arr. Chris Paul Harman)	(1963)

ALEX PAUK

Music Director & Conductor



Alex Pauk, composer, conductor, educator, revitalized orchestral life for composers across Canada in 1983 by founding Esprit Orchestra as Canada's only orchestra devoted to new music. Esprit, with a core of 65 top instrumentalists, Canada's best soloists, and an annual subscription series in Toronto, encourages composers to take bold new directions. Through building and sustaining Esprit's high caliber performances, commissioning programme, innovative programming (80% Canadian), recordings, performing arts videos and DVDs, *Toward a Living Art* Education Programme, *Creative Sparks* mentoring and outreach project, tours and International relations, and interdisciplinary arts and media ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.

As a conductor he attains excellent performances on stage and in recordings. His innovative programming and commitment to the community through Esprit have garnered SOCAN and Chalmers Awards as well as three Lieutenant Governor's Awards. He was named *Musician of the Year* (1999) by peers at the Toronto Musicians' Association, was a recipient of Canada Council for the Arts Molson Prize (2007) and has helped many composers advance their careers through commissions, high profile performances, recordings and broadcasts. Pauk's commissioning, of Canadian composers of all ages and stylistic trends, is central to his work. Pauk has been a leader in taking new music out of the concert hall and to people in their communities. Under his direction, Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and innovative programming.

Alex Pauk has a very wide range of experience as a composer with works for every kind of performing ensemble, the theatre as well as dance companies. Revealing this depth of experience, his most notable compositions of recent years include; *Touch Piece*, a multimedia work for full orchestra, 16 channel surround sound with digital sound track, sounds of nature and altered orchestral sound projected from loudspeakers, multi-screen video environment and fabric sculptures with special theatrical lighting; *Farewell to Heaven*, a full length work for the Menaka Thakkar Indian Dance Company; three works involving important Canadian virtuosos: *Concerto for Harp and Orchestra*, *Concerto for Two Pianos and Orchestra* and *Flute Quintet*.

Read more about our Music Director and Conductor at www.espritorchestra.com.

MARIE BÉRARD

Violin

Best known as the concertmaster of the Canadian Opera Company Orchestra, Marie Bérard is also a sought-after chamber musician, soloist, recording artist and teacher. She is a former member of the Toronto Symphony Orchestra and has performed with a variety of smaller ensembles such as Amici, ArrayMusic and New Music Concerts and is also a member of trio Arkel as well as the ARC Ensemble which has toured in Europe, China and the United States and was twice nominated for a Grammy Award for their Sony recordings.

Highly regarded as an interpreter of contemporary music, Ms. Bérard has released a recording of a concerto by Henry Kucharzyk for violin and brass ensemble on the Opening Day label and can be heard on numerous CBC Records including the Meditation from Thais on with the COC orchestra. Ms. Bérard is a regular performer at numerous chamber music festivals, notably the Domaine Forget International Festival, the Ottawa International Chamber Music Festival, The Blair Atholl festival in Scotland, and holds the position of associate concertmaster of the Mainly Mozart festival in San Diego. Ms. Bérard joined the faculty of the Glenn Gould School in the fall of 2000 and plays a 1767 Pietro Landolfi violin.



Portal of Intent (1994)

Alex Pauk | composer

Portals of Intent is in one movement but has sections as follows:

Shades of Realization

Silent Knowledge

The Dreamer

Assemblage Points of Luminosity

The Gait of Power

In reading the books of Carlos Castaneda over the years, I have developed an interest in exploring musical parallels to certain aspects of sorcery as investigated by the author through his mentor, a Yaqui Indian named Juan Matus. In particular, I've been intrigued by the sorcerer's notion of "intent" as a universal, immeasurable, indescribably force linked with everything that exists in the cosmos.

Sorcerers claim that through "unbending intent" (single-mindedness), one can turn music, objects, etc., into vehicles for new perceptions and meanings. "Intent" (a richer word for "will" or "spirit") is a focus on what is being intended.

Sorcerers say that heightened awareness is the portal of "intent". "Intent" is to be felt and used but not explained. Furthermore, the natural knowledge of "intent" is available to anyone, but the command of it belongs to those who probe it.

Enough of trying to explain the inexplicable. Suffice it to say that music is often equally inexplicable and bears many relationships to "intent" in terms of dealing with perception, the modality of time, feelings, awareness, universality and, last but not least, single-mindedness – something that is needed to create or experience music profoundly.

It is these matters that I explore in *Portals of Intent*. The musical materials aim to effect moods, changes of feeling and states of awareness. While complex sonorities sometimes result from the combination of simple elements (scales, arpeggios, chords), I've attempted to design the piece in broad, simple gestures. - Alex Pauk

Offertorium for violin and orchestra

Sofia Gubaidulina | composer

"Russian composer Sofia Gubaidulina's Offertorium is both a violin concerto composed for Gidon Kremer and a set of variations based on the so-called royal theme from Bach's Musical Offering. Gubaidulina is an interesting composer, belonging to no school and avoiding all compositional fads. Her style is sparse, even austere, but her expert use of instruments and instrumental color reveals her experience as a professional composer of film scores. Offertorium is mostly meditative, sad, and frequently quite dissonant, though there is an intensely lyrical passage at about 17 minutes, and in the last seven or eight minutes of the piece, the soloist and orchestra engage in a dialogue of rapt beauty." --David Hurwitz

In the work centered around the royal theme of Frederick the Great in Johann Sebastian Bach's *Musikalisches Opfer* (BWV 1079), Gubaidulina orchestrates the theme using a Klangfarbenmelodie technique reminiscent of Webern, passing it around various instruments to exploit their various timbres.

The introduction presents the theme almost whole—it lacks only the last note. The soloist then enters, beginning a series of variations which deconstruct the theme note by note. After the theme's demise a free rhapsodic interim follows. In the final section, the theme is rebuilt, note by note, from the middle note, until it resembles a Russian Orthodox hymn. The theme as a whole appears only at the very end, with the solo violin ending the piece on the high last note. In uniting her twin inspirations Webern and Bach, and in the deep Christian symbolism of the theme's "death" and "resurrection". *Offertorium* is representative of Gubaidulina's mature period.

Offertorium was composed by Gubaidulina in 1980, revised in 1982 and 1986 and dedicated to Gidon Kremer, who in touring with it around the world brought her to international attention.

Sophia Gubaidulina | Biography

Sofia Gubaidulina was born in Chistopol in the Tatar Republic of the Soviet Union in 1931. After instruction in piano and composition at the Kazan Conservatory, she studied composition with Nikolai Peiko at the Moscow Conservatory, pursuing graduate studies there under Vissarion Shebalin. Until 1992, she lived in Moscow. Since then, she has made her primary residence in Germany, outside Hamburg.

Gubaidulina's compositional interests have been stimulated by the tactile exploration and improvisation with rare Russian, Caucasian, and Asian folk and ritual instruments collected by the "Astreia" ensemble, of which she was a co-founder, by the rapid absorption and personalization of contemporary Western musical techniques (a characteristic, too, of other Soviet composers of the post-Stalin generation including Edison Denisov and Alfred Schnittke), and by a deep-rooted belief in the mystical properties of music.



Her uncompromising dedication to a singular vision did not endear her to the Soviet musical establishment, but her music was championed in Russia by a number of devoted performers including Vladimir Tonkha, Friedrich Lips, Mark Pekarsky, and Valery Popov. The determined advocacy of Gidon Kremer, dedicatee of Gubaidulina's masterly violin concerto, **Offertorium**, helped bring the composer to international attention in the early 1980s. Gubaidulina is the author of symphonic and choral works, two cello concerti, a viola concerto, four string quartets, a string trio, works for percussion ensemble, and many works for nonstandard instruments and distinctive combinations of instruments. Her scores frequently explore unconventional techniques of sound production.

Since 1985, when she was first allowed to travel to the West, Gubaidulina's stature in the world of contemporary music has skyrocketed. She has been the recipient of prestigious commissions from the Berlin, Helsinki, and Holland Festivals, the Library of Congress, the Chicago Symphony Orchestra, the New York Philharmonic, and many other organizations and ensembles. The major triumph of the recent past was the premiere in 2002 of the monumental two-part cycle, **Passion and Resurrection of Jesus Christ according to St. John**, commissioned respectively by the International Bachakademie Stuttgart and the Norddeutschen Rundfunk, Hamburg.

In January 2007, Gubaidulina was the first woman composer to be spotlighted by the BBC during its annual "composer weekend" in London. Among her most recent compositions are **Feast During a Plague** (2005), jointly commissioned by the Philadelphia Orchestra and the Pittsburgh Symphony Orchestra – and conducted in Philadelphia by Sir Simon Rattle and in Pittsburgh and New York by Sir Andrew Davis – and **In Tempus Praesens**, a new violin concerto unveiled at the 2007 Lucerne Festival by Anne-Sophie Mutter with the Berlin Philharmonic under the baton of Rattle.

Gubaidulina is a member of the Akademie der Künste in Berlin and the Freie Akademie der Künste in Hamburg, of the Royal Music Academy in Stockholm and of the German order "Pour le mérite." She has been the recipient of the Prix de Monaco (1987), the Premio Franco Abbiato (1991), the Heidelberger Künstlerinnenpreis (1991), the Russian State Prize (1992), and the SpohrPreis (1995). Her most recent awards include the prestigious Praemium Imperiale in Japan (1998), the Sonning Prize in Denmark (1999), the Polar Music Prize in Sweden (2002), the Great Distinguished Service Cross of the Order of Merit of the Federal Republic of Germany (2002) and the Living Composer Prize of the Cannes Classical Awards in 2003. In 2004, she was elected as a foreign honorary member of the American Academy of Arts and Letters.

Her music is now generously represented on compact disc, and Gubaidulina has been honored twice with the coveted Koussevitzky International Recording Award. Major releases have appeared on the DG, Chandos, Philips, Sony Classical, BIS, and Berlin Classics labels.

According to the dictionary of Symbols by Chevalier & A. Gheerbrant, the phoenix is: "... a mythological bird of Egyptian origin, whose splendor is without equal, blessed with an extraordinarily long life, who, after being consumed by flames, has the power to be reborn from its ashes. It is a symbol of resurrection and immortality. As transposed in my design of the music, my sonorous phoenix is born, grows up, dies and returns to life from the ashes. This symbol suggests the idea of a grand form and its internal movements. The music starts with the linking of chord progressions (see below), which appear in a cloud of whistling sounds. This progression is performed throughout the work by an orchestra that performs with colorful simplicity (as 2 instruments) until the great tutti, with its uninterrupted grand swell of sound. And then, bit-by-bit, this bird crosses well-defined sections as if on a journey to return to its place of birth and development (life). At the end of the work, one catches a glimpse of the bird in all of its glory just before its death in the flames and as it rises from the ashes once again. The work is finished in the manner in which it began, creating an eternal cycle.

Technical Aspect

This work is created on the principle of metamorphosis. It is a single movement resembling a great multi-colored canvas. Here, the metamorphosis takes on the aspect of recognizable resonance (a simple 3-note chord, A minor) which I transform into other chords less recognizable before returning to the perfect minor chord in the way that follows. This resonant element is the first in a series of chords which form a long phrase, a cycle which we recognize at the point of departure. Between these chords, I equally weave melodic fragments that progress from very simple to very elaborate.

After all of these considerations, I hope my composition provides you with something pleasurable to discover.

Denis Gougeon | Biography

Recognized as one of the most important composers in Canada, Denis Gougeon has nearly 100 works to his credit ranging from solo to orchestra, concert music (piano, guitar, English horn, piccolo) in chamber opera and symphonic musical tale ballet.

The MSO, the OSQ SMCQ, NEM, soprano Marie-Danielle Parent, the Canadian Broadcasting Corporation, the Molinari Quartet, the Music Arsenal, the Erato Quartet Basel, percussionists and Anne-Julie Caron Marie-Josée Simard, Percussions de Strasbourg, Bayerisch Staatsballett Munich, the National Ballet Oslo in Norway are among some of the major sponsors and performers of his works.



Since 1993 he collaborates regularly director Denis Marleau, founder of UBU Theatre in Montreal, where he composed music for ten shows, including *Nathan the Wise* presented to the courtyard of the Palais des Papes in Avignon.

His music is sensitive, lyrical and imbued with great dynamism has a reputation beyond our borders. Among the many awards won by Denis Gougeon include Award, Songwriter of the Year of the Quebec Council of Music (2000), the JUNO Award for his work in the category *Clere Venus* " Classical Composition of the Year " (2007) and, recently, the Grand Prize in the International *Festival Attendance*, held in Shanghai in the summer of 2010.

Coyote Soul was commissioned by the Esprit Orchestra.

Birds Stars Sky Angels
Appear Fall Create
Suddenly
- Chris Paul Harman
April 2011, Montreal

Chris Paul Harman | Biography



Chris Paul Harman was born in 1970 in Toronto where he studied classical guitar, cello and electronic music with Barton Wigg, Alan Stellings and Wes Wraggett, respectively. His works have been performed by many ensembles and orchestras in Canada and abroad, including the Asko Ensemble, the CBC Radio Orchestra, the Esprit Orchestra, the Montreal Symphony Orchestra, the New Music Concerts Ensemble, the Noordhollands Philharmonisch, the Seoul Philharmonic Orchestra, the Tokyo Symphony, and the Toronto Symphony Orchestra.

In 1986, Mr. Harman was a finalist in the CBC Radio National Competition for Young Composers. In 1990, he was the Grand Prize Winner in that same competition for his work "Iridescence", which was the selected work in the category for Composers under 30 years of age at the 1991 International Rostrum of Composers in Paris. At the International Rostrum of Composers in 2004, his "Concerto for Oboe and Strings" was chosen as a Recommended Work in the general category. As a result, both works have been broadcast in some 25 countries.

In 2001, Mr. Harman's work "Uta" received an honourable mention at the Gaudeamus International Music Week. The same year, his work "Amerika" was awarded the Jules Léger Prize and was short listed for the Prix de Composition de la Fondation Prince Pierre de Monaco.

In 2007, Mr. Harman's work "Postludio a rovescio" - commissioned and premiered by the Nieuw Ensemble of Amsterdam - was awarded the Jules Léger Prize for New Chamber Music for that year.

Since 2005, Mr. Harman has served as Assistant Professor of Composition at the Schulich School of Music of McGill University in Montreal.

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Toronto Emerging Composer Award

The Canadian Music Centre – Ontario Region is thrilled to announce Nick Storrington as the winner of this year's Toronto Emerging Composer Award, with an honorable mention to composer/pianist Adam Sherkin for his strong showing in the competition. Both individuals will be publicly recognized for their achievement on May 15 at Koerner Hall as part of the finale concert in the Esprit Orchestra's *New Wave Composer's Festival*.

This year's Award jury – comprised of Musicworks magazine editor Micheline Roi, New Music Concerts Artistic Director Robert Aitken and Soundstreams Artistic Director Lawrence Cherney – were tasked with assessing a sizable and highly competitive pool of submissions to arrive at their decision. It wasn't easy work, given the consistent calibre of the many award applicants. Thankfully, the jury brought additional expertise to the table, which were essential to the selection process: both Roi and Aitken are Associate Composers of the CMC, while Aitken and Cherney are both highly regarded, internationally renowned instrumentalists. After extended deliberations, the jury finally arrived at a unanimous decision in this year's winning candidates.



Nick Storrington is a Toronto based composer, cellist and improviser with a wide palette of interests, ranging from warped dance music to electroacoustics, experimental pop to chamber music, and collaborations within various non-Western traditions. He has participated in numerous composer workshops, including those held by the Madawaska String Quartet (2009), Array Music (2010) and Quatuor Bozzini (2011.) His works bridge the worlds of concert performance, theatre, film and intermedia projects. In addition, Nick maintains an active performing career with the cello, voice and electronics. He often performs solo, but also collaborates live and in studio with artists and ensembles like Sandro Perri, Laura Barrett, Rhys Chatham, Wyrd Visions, Andrew Timar, Castlemusic, Picastro, Diane Labrosse and Damo Suzuki. Nick's prior awards include first place in the 2008 Jeux de Temps/ Times Play competition for emerging Canadian electroacoustic composers for his piece *Artifacts (I)*. On May 15, he will receive the \$5,000 Toronto Emerging Composer Award prize to undertake a new, multi-part electroacoustic work that explores overlaps in his many influences: contemporary music, electronica, classical instrumentations and world music from India and Indonesia.

Adam Sherkin is a dynamic and versatile musician who commands a multi-dimensional approach to performance and composition. A native of Toronto, Adam graduated from the Glenn Gould Professional School of the Royal Conservatory and the Royal College of Music, London. His works have been premiered at the Glenn Gould Studio, The Luminato Festival, the Spotlight Festival (Waterloo), the King's Lynn Festival (Norfolk), Bridgewater Hall (Manchester), The Warehouse and the National Portrait Gallery in London. Adam has appeared in performance at the Four Seasons Centre, the Toronto Centre for the Arts, St Martin-in-the-Fields, Covent Garden and the Royal Albert Hall. He is an Associate Composer of the CMC and current artistic director of *The Sixth Sphere*, a contemporary music series based at the Academy of Spherical Arts in Toronto. Along with his honorable mention in this year's Award competition, Adam will receive a \$1,000 prize.

The Toronto Emerging Composer Award has been recently revived through a multi-year commitment from philanthropists Michael M. Koerner and Roger D. Moore. Its purpose is to recognize the excellent work of emerging music creators from the Greater Toronto Area who also exhibit innovation, experimentation and a willingness to take risks in their work. It does so through a cash prize given to support the creation of a new work specifically intended to benefit the winning composer's artistic and career development.

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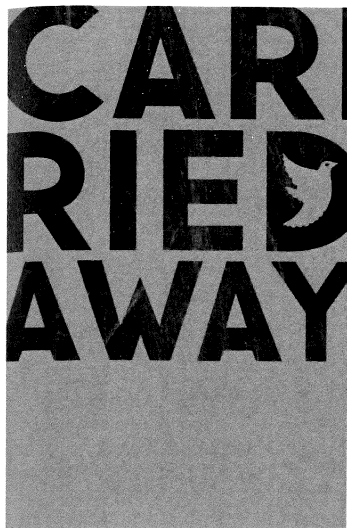
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